

strongly & lightly they were wonderful - but I took me
rest sitting up, & squashed my bonnet by my down to
ice, & was glad when my duty was done, & I could go
to the sculpture gallery, leading from the same
loggia - The sculptures are beautifully arranged
in long halls or galleries, handsomely finished &
quietly decorated; but perfectly bewildering in amount.
I could only give you a catalogue! But I saw the
old Apollo, dear old father, idle & all his babies, the proud
smelter scraping his arm with a stick, superb
porphyry & granite tazas, & sarcophagi of enormous
size, & some of marble beautifully carved, but of pre-
ter, shocking taste, & rans or a vestal to Demeter, & men
to Apollo! - But I was bewildered 'with richness,' & had
not 'stereoscopic' views of some of the best things, but
did not that better than any of my poor descriptions? -
Dr. Gray, Charles & Katherine went to dine with Anna at Mrs. Berkeley's.
The next morning, we were busy moving down a story, as
Mr. & Mrs. C. Longfellow left. Very pleasant we found them -
The rooms were more so, I think, quiet & nice & pleasant,
but it saved a long flight, & the waiters too, for almost all
my meals were carried up to me, & save the fatigue of up
& down stairs, even - my strength for eight evenings - So I
did not go out until after lunch, & then Charles Dr. Gray
& I went first to the Sciarra Palace to see the paintings -
They are arranged in two rooms on the ground floor, so that

Rome - May 2. 67 - Florence May 7.

Dear Sue,

I left off on Thursday Ev. 4p. 1867 -
The next morn. Anna Gray called & to take me in
her carriage to the Vatican, quite an advantage, as only
private carriages can drive into the inner courtyard,
it saves one long flight of steps. Besides it gave me
a fine view of the rear of St. Peter's, & some idea of
the immense pile of buildings that the vast church
& the huge Palace of the Vatican make - The morn-
ing was in Westminster & her daughter's, & intended going
to see the pictures - But it seems, shortly before was
the 50th anniversary of the Pope's let. mass, & was a
great occasion, on which presents poured in in train
from all the world, - every sort of thing, gold & precious
things, down to wine & eggs & calves & sheep from the
peasants about Rome. The sheep & calves all dressed
with ribbons - They say they ^(the presents) amounted to a 1,000,000
in value, & were really worth seeing! I would have
tried had I been stronger, to see them, but as it was,
saved myself for other things I cared more for, & un-
fortunately, the road to the Picture gallery was crowded
with people, come to see the presents displayed ^{they were shown for a week} -
we saw it up, & some went to see Raphael's 'Stanza',

Dr. Gray & I just to the Sistine Chapel, & then the
Sculpture Gallery - The access to these, & the pictures
two stories above, the Stange the next, is by what were
formerly open arcades or galleries running round
two sides of an open courtyard, & these arcades are
beautifully decorated in fresco - The lower one, as trophies
of vines covered with leaves & graceful foliage, & birds
of all kinds, & on the sides graceful or quaint & grotesque
little figures - The 2nd story is called "Raphael's top
pic", & the ceiling contains little views from the Old
& then the New Testament, graceful scrolls & arabesques,
&c. at the sides into this open the "Stange" or saloons -
Three large rooms, the walls & ceilings covered with
Raphael's frescoes, so many of which we are familiar
with in engravings, Heliodorus in the Temple, St. Peter
in Prison, &c. &c - The story above (the 3rd) is covered
with maps! - Of late years these open arcades have
been walled in with glass to protect from injury from the
weather - But there is no describing the ^{2nd} lights of
steps & passages ^{within the building} at these things! - Dr. Gray & I took
the lowest gallery into which opened the Sistine
Chapel & Sculpture Galleries - The Sistine Chapel is
approached through an antechamber finely painted
with frescoes, into which also opens the Pauline Chapel,
the Pope's own private chapel - The Sistine is only a
long hall, an arched & domed roof, seats arranged half

way down the sides for cardinals & dignitaries, a high
wooden screen then runs across, dividing off benches
that run across for meaner folk - An Altar with
canopy at one end, & a seat under another canopy
for pope - It is not large or particularly handsome.
The pope's chair had some silver & gold brocade, -
The other seats were covered with green baize, there
may have been something fine underneath - The
place for the famous choir is a little gallery ^{in the middle} of one
side, which would not hold more than a dozen, &
in truth the whole would make a small church.
But what has made it world-wide famous is the ceil-
ing & end wall painting of Michael Angelo, & some other
rather famous frescoes at the sides - But I confess to
being very disappointed - For one thing, the candle-
smoke has so blackened & defaced it, that it looks as
if it had been ^{ripped} with a dirty cloth, which had smooched
the outlines & run one colour into another - Then it
requires, I think, quite a training to appreciate fresco.
The colours to me lack softness & brilliancy, they are so
apt to be sprawling. And again, I don't admire Michael
Angelo's figures are all muscle, & seem to me to depend
for expression very much on the size of their limbs & their
difficult positions, 'looked sometime at the Cumidian
Lepid. & that it Daniel, & Daniel the cybil! There were
however some accessory figures, men on corners, that sat in

free, & near first to the church of S. Maria del Pace, where
are Raphael's Sybils - Engravings & photographs do them
full justice to my mind, for they are a good deal faded
& worn, & preserved - They are over the side arch of a chapel
in a small church, which has nothing else remarkable
in it - Then we crossed the river on a bridge, whence we
could see the mouth of the renowned Cloaca Maxima,
nothing but the opening of a drain in the bank at the
water's edge, & saw some stones sticking out of the water,
on which Horatius Coclus defended the bridge! But the
view up & down the river was charming, the pretty
circular temple of Vesta coming in, & as we reached the
other side we saw some fine Roman fragments built
into the houses, stopped into the outer porch of a church
to see the "Bocca del veritate," a frightful, great, circular mass
of white marble, with an open mouth, into which in old
days one who testified, put his hand, & if he swore falsely,
the marble mouth shut on his hand! - Then we drove
to the church of St. Cecilia, you remember her sweet legend.
The church is connected with a convent of nuns, who were
chanting dolefully behind a gilded screen, completely
hiding them, in what we should call, the organ loft - The
church is simple, & part very old - Some of the oldest Roman
saint pictures known, Christ & the apostles represented
as sheep, & Jerusalem & Bethlehem at each end, preach

you step in at once from the Court yard, & there are
only six paintings shown, but those all gems - "The rape of
large, full length of saints, a lovely, saintly, little Madonna
& Child by Fra S. Antonino, but I saw even Raphael seen
before painting the Pitti Palace one, a portrait of his music
master by Raphael, three card players by *in a paggio*, marvel-
lous for the crafty older who prompts his young confederate,
but old woman with wickedness, & the lay, unmerciful justice
who wishes to see the woman, & gets cheated, as such fine, say
fruits do - Then a charming picture (Leonard's da Vinci?)
called "Fanny & Modesty," but quite misnamed - It tells a
little story I should call "Providence & Temptation" more, but
the two faces, the pretty one all dressed for a fête, & drawn
by the flattering man who is sure is waiting for her, & the sweet,
sober, counselling, warning, & beckoning other one! - But above
all the other pictures, Titian's noble, graceful, superb "Vella
Donna!" - She is like a royal woman once seen, you
never forget! - Then we went to the Rospigliosi Palace
where Guido's Aurora, which is on the ^{ceiling} ~~ceiling~~ of a little villa
across the garden, opposite the Palace - It is a handsome room
& paintings on the walls, & in an adjoining room, but some of interest.
But I was delighted with the Aurora, confounding to my justice
& the radiant colour & airy effect of her lightly moving figures,
the sun quite shining with golden light, the flowers in dew
& hair of bright stars, dancing gently round the fiery

horses, contracted with the cold, morn'g light breaking over sea
& land below - It is rather marvellous looking up, & a place is
arranged to reflect it, which does very well for far sighted
people. - The gardeners gave me a pretty bunch of flowers,
as we crossed back to the gate - Then we drove around
& looked in & walked around the Pantheon, - which is also
most the only Roman building left perfect - a circle with
the largest dome known, except now the British Museum
Reading-room, - and it is lighted by an opening in the top
free to the air, giving a peculiar & beautiful light - There
is nothing to see inside but the old columns & niches so
peaceful & fine, for this is a N. P. church & the things have put
in is upon a mean - But a marble slab set into the wall says
Raphael is buried near - But, if you all want the most
charming guide book to Rome, read Hawthorne's "Marble
Tomb!" - Then we went to the church of Maria Soledad
Veneranda, being built over an old temple of Minerva, the
only Gothic church in Rome - Beautiful with walls & columns
& pilasters of polished, greenish, marble, the former roof
recently discovered, with colours & painting - one of the finest
churches for effect I have seen. In one of the many side
chapels a beautiful mosaic statue of Seneca, the Angel
of the Resurrection sitting, formally calm yet earnest, waiting
to sound his trumpet - It is the beautiful ^{effigy} ^{of} ^{the} ^{empress} ^{Matilda}
sarcophagus of a Duchess Dante, whose effigy, simply erect &
perpetual, lies in her quiet sleep below - Behind the choir

many dignitaries are buried, & many a pope has his tomb
about, but what interested us most, was a slab in the wall,
& on it the quaint effigy of Fra Angelico, hands crossed &
head on pillow, the monkish, earnest face of this early
painter, who got his name for his saintly faces - A piece
wise of his in an adjoining chapel, was mild & simple
& lovely as his countenance - There is a marble statue of Christ
by Michael Angelo by the high altar, a well-developed
man, but no Christ to me! Though they have had to cover
the ~~foot~~ with bronze it is so worn by knees - That pro-
duced the day's sight-seeing for me, & is easier than it
sounds; for the little Carriages at \$1.70 = 34 arsars, & like a
a low, four-wheeled chair with a seat in front for driver, are
very convenient & comfortable, & are passed in sort of things
so easily - Dr. Jay went to a reception at Dr. Johnson's afterwards,
Sunday Aft. I went over to St. Peter's to see as service is
only at the high altar on great days, all other days it is in
some side chapel - The choir was good & the singing fine,
& we liked to see in these Catholic churches the common
woman in her calico gown & a white shawl on her head & the
the fine lady in her silks & fine lace, & the little child-
dren but because there was no way of hearing them at
home, & all moving about among the splendour & mag-
nificence with the same ease & confidence as Bishop or
cardinal - Monday we tho't we would try & do some
sight-seeing together - So we took two small carriages with

so many centuries was burned down in 18th^o, this
is a magnificent structure internally, of that present
day, though the outside is bare & ugly, like most Ro-
man churches - One thing must see is better now, &
that is the marble pavement, with its glimmering light
& dark, & shadowy reflections, adding much to the
grand effect of the long perspective of the nave - The
Exp. they all went to the Schuyfers & enjoy some music, Mr.
Gray & the girls leaving early to join the party to see the
Coliseum by moon-light - They did not get home until
after 12, but said it was very beautiful & well worth
seeing - Wednesday Mr. Gray, Charles, Katherine & I went
to see the Capitol Museum - Saw the dying Gladiator,
the beautiful Marble Faun, the Capitoline Venus, a
wonderfully fine sarcophagus, & the Mosaic of King's
does, which we all know so well - They are large on life
& full of spirit - Over so many other things too! Outside
in the Sq. is the great bronze horse rider, Marcus An-
reluis - They say Michel Angelo struck the horse dead,
"Got!" - Then we went to the baths of Caracalla, & had
a lovely hour wandering among those enormous arches
in the bright sunshine & stiff air - Such lovely wild flowers,
bits of mosaic pavement, picturesque ruins! The baths
covered an enormous area, & were the present room & statue
gallery etc. The Emperor built for the people -
The Arch Core Hall - Over arches, & & &

above round the choir - Behind is a colossal fig-
ure of Christ, some saints & apostles each side - But
the great interest, was the lovely, marble statue un-
der the altar, in a niche, as the body was found ly-
ing in the sarcophagus in the catacombs, & lying
resting on one side, the drapery folding gently
round it, the hands fallen across, one of the sweet-
est things I ever saw - Charles says father has been
touched by it, & shown anything he saw in Rome - Then
we were shown the room where her bath was, now
a little chapel, old, worn & faded, but where are still
the pipes & flues for heating & conducting the water of
the old Roman house - She asked to have a chapel
built upon it - It seemed really like seeing her dead
body behind, when we came out into the quiet, pass-
age courtyard, & then emerged into the bustling
street again - Then we went to the Borghese Palace
to see the gallery of paintings; a fine counterpart of the
Raphael's, a most expressive & noble work by Guercino,
only the heads of the father, & the penitent, & the vessel,
elder brother, & a dog who jumps to greet the returned
one - Many madonnas of Sassoferrato; Andrea del Sarto,
Francis, etc. etc., & then that beautiful "Earthly & Heaven-
ly Love of Titian, - Though how too name suits the picture
I can't see! A dance of Coreggio's, & many, many more -

Messrs. Eaton & Baird, who had only arrived from
Cairo the week before, or rather Alexandria, having
been on an excursion to the Suez Canal with the
Howlands, & who got us from them the latest news
of mother; lunched with us, & we had a very pleas-
ant entertainment in our own parlour - Dr. Gray &
the girls had intended seeing the Coliseum by moon-
light, but though they went & Mrs. Pomeroy's to meet
the Waringtons, the moon hid herself in clouds, they
had to give it up - Tuesday morn'g, after despatching
journal, Anna Gray came for me again, & we went to
the Vatican - This time we went to the pictures. The
pleasure is increased by their being so few that one's
attention is not distracted by numbers - In the first room
was Murillo's Prodigal Son, most tenderly expressive,
& the Nativity with the Shepherds, simple Spanish
peasants, some quaint early ones, Fra Angelico, ^{in other} Raphael's
ascension of the virgin, Perugino's Nativity & a Madonna
by him, interested me - But above all others, in one room,
were the Madonna Soligno, the last Communion of
St. Jerome, & the Transfiguration! Oh, such pictures! -
The Transfiguration cannot be described - The figures be-
low are life size, & the expressions of the beseeching women,
the almost threatening men, the father's desperation that
something be done, & the helpless, earnest disciples, some
sympathising, some pointing eagerly to the halo & some some

down from the mountain, Judas who looks on scoffingly,
all so contracted, in the struggles of deep, human feeling,
with that quiet, heavenly scene above, where three
figures float in air, & the Saviour seems indeed trans-
figured before one's eyes! But I think the Communion
of St. Jerome touched me as much - The poor, dying
man struggling with such earnest faith to gather his
failing strength, & receive the holy sacrament, the
devout, earnest looks of priest, deacon & attendant
absorbed in the religious rite, contrast so finely with
those who are about & supporting St. Jerome, who
seem to think only of the dying man & their piety
& his last extremity, the lion hanging his head towards
one side, like a faithful, attendant dog, it is one
of the most touching as well as wonderful pictures
I ever looked upon - Till you see it you cannot under-
stand why it is so fine, & then you cannot imagine
anything beyond it - We went down into Raphael's
Stanza d'Loggia, but I could only look through them
quickly, & they require weeks of study - In the aft.
we all took a carriage, & drove through the lively Ro-
man streets, always so amusing, & by ruined walls &
ancient towers, out through a gate way, for Rome is still
surrounded with walls, to St. Paul without the walls,
a church on the Campagna, built where St. Paul is
supposed to have been martyred - The ancient church of a